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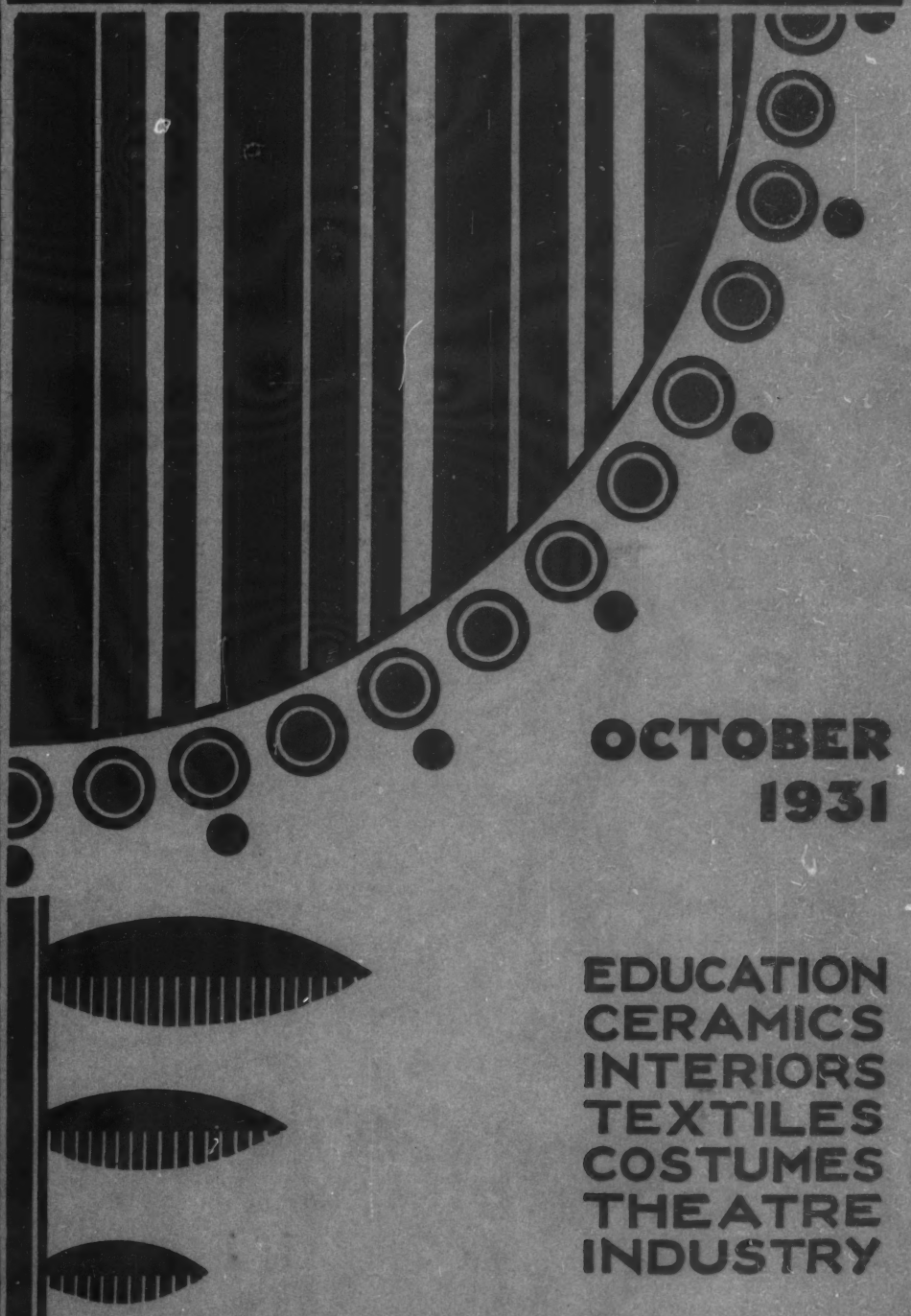
**CREATIVE
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VOL. 33 NO. 5

DESIGN

DEVOTED TO THE DECORATIVE



**OCTOBER
1931**

**EDUCATION
CERAMICS
INTERIORS
TEXTILES
COSTUMES
THEATRE
INDUSTRY**

PALETTE AND BENCH

FOR THE ART STUDENT AND CRAFT WORKER

OCTOBER 1908

Color Supplement: Pewter Jug, still life by Wm. M. Chase—Class in Oil painting by Chas. C. Curran, in Water Colors by Rhoda H. Nichols. Illustrations by Chas. H. Davis, Wm. M. Chase, John H. Twachtman, Emil Carlsen, Chardin, Jos. De Camp, Henry B. Snell, Wm. J. Baer. Articles on Still Life Painting by Emil Carlsen, on Black and White Drawing by Fred V. Vliet Baker, on How to Model by Chas. J. Pike, on Japanese Flower Arrangement by Mary Averill, on Illumination by Florence Gotthold, on Miniature Painting by Wm. J. Baer, on Stenciling by Nancy Beyer, on Finger Rings by Emily F. Peacock.

NOVEMBER 1908

Color Supplement: Dutch Interior by Castle Keith—Class in Oil Painting by Chas. C. Curran, in Water Color by Rhoda H. Nichols—Illustrations by Castle Keith, Fred P. Vinton, Edmund C. Tarbell, Marion Powers, Ross S. Turner, Walter L. Dean, Frank W. Benson, John Wilson, Laura G. Hills, Theodora W. Thayer, Lydia Field Emmett, Rhoda H. Nichols, Lucia F. Fuller, Miss Beckington—Continued illustrated articles on Black and White Drawing by Fred V. Vliet Baker, on How to Model by Chas. J. Pike, on Illumination by Florence Gotthold, on Miniature Painting by Wm. J. Baer, on Japanese Flower Arrangement by Mary Averill, on Finger Rings by Emily F. Peacock, on Stenciling by Nancy Beyer. Article on Cross Stitch Embroidery by Mertice MacCrea Buck.

DECEMBER 1908

Color Supplement: Peonies by Chas. C. Curran—Class in Oil Painting by Chas. C. Curran, in Water Color by Rhoda H. Nichols—Illustrations by Chas. C. Curran, William A. Coffin, Geo. Grey Barnard, Malbone E. Cosway, Sarah Goodridge, Virginia Reynolds, Frieda Voelker Redmond, Adelaide Deming, Alethea Platt, Verplanck Berney, Edward Dufner—Continued articles on Black and White Drawing by Fred V. Vliet Baker, on Miniature Painting by William J. Baer, on How to Model by Chas. J. Pike, on Illumination by Florence Gotthold, on Finger Rings by Emily F. Peacock, on Cross Stitch Embroidery by Mertice MacCrea Buck—Articles on the Study of Trees with Bare Branches by Wm. A. Coffin, on Built-in-Furniture by Mrs. Olaf Saugstad, on the Treatment of Water Colors by Frieda Voelker Redmond.

JANUARY 1909

Color Supplement: The Mushroom Gatherers by Rhoda Holmes Nichols—Classes in Oil and Water Color, as before—Illustrations by Rhoda H. Nichols, Irving R. Wiles, Howard Pyle, William J. Baer, I. A. Josephi, Wm. J. Whittemore, Colin Campbell Cooper, Frieda Voelker Redmond—Articles on Portrait Painting by Irving R. Wiles, on Skyscrapers and How to paint them by Colin Campbell Cooper, on Work in Tooled Leather by Miss Nelbert Murphy—Continued Articles on How to Model by Chas. J. Pike, on Black and White Drawing by Fred Van Vliet Baker, on Miniature Painting by Wm. J. Baer, on the Treatment of Water Colors by Frieda Voelker Redmond, on Built-in-Furniture by Mrs. Olaf Saugstad.

FEBRUARY 1909

Color Supplement: Old Fashioned Roses by E. M. Scott—Classes in Oil and Water Color as before—Illustrations by Mrs. E. M. Scott, Israel, Colin Campbell Cooper, Francis Day, Howard Russell Butler, Kenyon Cox, Daniel C. French, Arthur Barton, F. Ballard Williams, Chester Beach, H. A. McNeill, Laura Coombs Hill—Articles on Pen and Ink Illustrations by W. H. Drake, on the Study of Roses by Mrs. E. M. Scott, on Holland Artists by Mrs. E. M. Scott—Continued Articles on Skyscrapers and how to Paint them by Colin C. Cooper, on Black and White Drawing by Fred Van Vliet Baker, on How to Model by Chas. J. Pike, on Work in Tooled Leather by Miss Nelbert Murphy, on Built-in-Furniture by Mrs. Olaf Saugstad.

MARCH 1909

Color Supplement: Deer at Twilight by Josephine Pitkin—Class in Oil and Water Color as before—Illustrations by Josephine Pitkin, Fred G. R. Roth, Dwight W. Tryon, Abbott H. Thayer, Ed. W. Redfield, Jos. De Camp, Edmund C. Tarbell, Charles Warren Eaton, Grueby Pottery, Adelaide A. Robineau, Matilda Middleton, C. G. Forssen, Eda Lord Young, Rookwood Pottery, Pierre Fontan, Mary J. Coulter, H. E. Pierce, May McCrystle, Chas. A. Herbert. Articles on Animals by Josephine Pitkin, on Animal Sculpture by Fred G. R. Roth, on Pastels by Charles Warren Eaton, on Corcoran and Art Institute Exhibitions—Continued articles on Black and White Drawings by Fred Van Vliet Baker, on Built-in-Furniture by Mrs. Olaf Saugstad.

APRIL 1909

Color Supplement: Canal at Amsterdam by F. A. Carter—Class in Oil and Water Color, as before—Illustrations by F. A. Carter, Mucha, Puvis de Chavannes, Corot, Michael Angelo, Winslow Homer, Millet, Botticelli, Cimabue, Giotto, Gentile den Fabriano, Clara Weaver Parrish, Henry O. Tanner, Joaquin Sorolla y Bastida, Mary Bacon Jones, Miss Nelbert Murphy—Articles on Mucha in Color and Design by Elizabeth Mosenthal, on Composition by Frank Vincent Du Mond, on Water Color in Decoration by Clara Weaver Parrish, on Embroidery in Outline Stitch by Mary Bacon Jones—Continued articles on Black and White Drawing by Fred Van Vliet Baker, on Tooled Leather by Miss Nelbert Murphy.

ARTICLES and ILLUSTRATIONS by some of the leading teachers of Art in America

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DESIGN

Vol. XXXIII, No. 5

OCTOBER, 1931

■ For many years intelligent people everywhere have been discussing and studying the problem of education for initiative and originality; it being rather generally conceded that these are the important mental qualities upon which a premium should be placed; that they are the powers which contribute most to the social group as well as to the complete life of the individual. The past five years have seen many books, such as Hughes Mearns' "Creative Youth" and later "Creative Power", which have been eagerly read. Countless lectures have been delivered before educators assembled at conventions. But so obscure had the real meaning of education become through generations of repression and disciplinary training that it has taken much to make us realize that the word "Education", from its Latin origin, really means to lead out; in other words, it has to do with unfolding of a precious flower rather than with an empty receptacle into which many facts are to be poured.

■ Art, too, has gone through a change. With all primitive peoples it has meant an aesthetic expression of emotion in some form or another, often the joy of living, and making things caused the early artists to embody that feeling into the very form structure or decoration of the tool or utensil he was making. Upon walls were drawn, painted or carved some emotional message in every sense a creative activity. But during the past five hundred years art as we know it seems to have lost its real significance and become confused with nature and representation and picturizing. Frank Lloyd Wright says "Art is art precisely in that it is not Nature". It has taken the stirring rhythms of this age in which we are living to bring us back closer to a true meaning of art and a true meaning of education, an age when we have produced an architecture which is perhaps the greatest contribution to art in the several centuries.

■ No doubt the expressions "creative art" and "creative education", although somewhat redundant, are significant. All art in the real sense of the word is creative; all education which is real education is creative. However, let us accept the term "creative art" as referring to the type of art which places the emphasis on richness of expression and understanding in contrast to the old training in technics and acquired knowledge of rules of perspective and theories of color which contribute little to the enrichment of life.

■ It starts with the individual; the nucleus of the thing to be created or the germ of the idea has its origin within the pupil's mind as opposed to the erstwhile and still prevalent custom of having some remote board or institution dictate the project while the teacher in the class room gently or forcefully, as the case may be, applies the burden. Sometimes it is a technique or a skill to master of which the pupil has no understanding; at other times it is an adult

abstraction, rule or principle to swallow. Always the idea prevails that as soon as the tools and rules are mastered the joys of art activity will be permitted.

■ In creative art teaching we are certain that the order of procedure is reversed for after much experiencing with projects and activities leading the normal mind further into understanding, the individual makes his own rules and draws his own conclusions. All along the way in this process he has had something to do with selections, choices and methods which results in the growth of his appreciation and its continuing to do so under all normal conditions.

■ Teachers on every hand in the class room with many large classes are asking for help in making their art work more creative, but departure from the old and established order of things in a school system are difficult and it is with the idea of providing a variety of suggestions to schools and all those related to it that we present this issue of DESIGN which we call the Creative Arts number. We have aimed to assemble articles with many large illustrations from teachers who are among the leaders and who have worked out under various conditions means, media, methods and devices. Professor Cizek, whom we all know, was one of the first to start and from his school have come not only outstanding creative designers, like Vally Wieselthier and Emmy Zweybrück, but a number of persons whose lives have been enhanced by the creative experiences.

■ Miss Rosabell MacDonald, chairman of the art department of Theodore Roosevelt High School, presents what she has done in a school of eight thousand in the New York "System". Miss Grace Reed, supervisor of art in Boston Public Schools, shows what the younger children of the grades freely and naturally do in the way of free expression. Miss Charlotte Bisazza, of the Art Institute of Seattle, has accomplished much by the way of working with children of various experiences. Work with the older people, teachers and college students, adds further projects and points of view to complete the number.

■ We are happy to tell our readers at this time that their support and enthusiasm has made it possible to again enlarge DESIGN, so that beginning with this number we are adding four more pages, and that these pages will contain reproductions particularly selected from the best art material for the use of those persons who are in constant need of fine illustrations for their creative work. This growth in DESIGN, as well as the previous increase in size, changes of format, cover and general make-up, we say with gratitude, are the result of the rather universal encouragement received from those interested in the matter of the decorative arts, not only in America, but in all parts of the world.

THE EDITOR



CONTOUR DRAWING

A MEANS OF OPENING THE WAY TO ART EXPRESSION

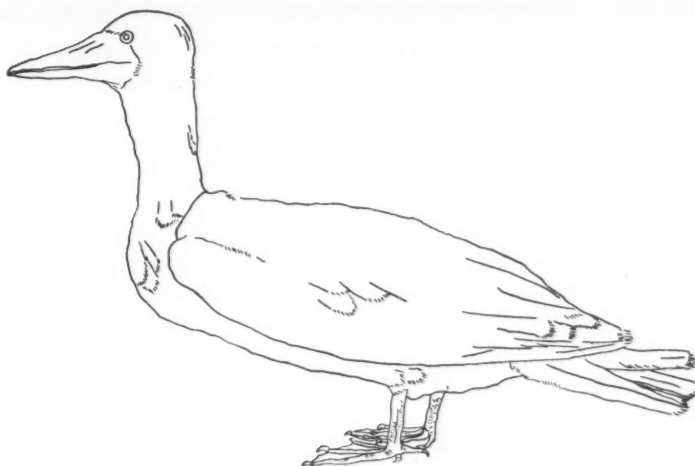
BY ROSABELL MacDONALD

In this article there is a rather complete explanation of the means used to develop the creative powers of high school children and to start the young artist along the route of expressing himself in such manner as the interesting decorative drawing which accompany the article and which were made in Theodore Roosevelt High School of New York City

■ Was Browning right when he said, "to know rather consists in opening out a way whence the imprisoned splendor may escape, than in effecting entry for a light

supposed to be without?" Contour drawing is one of the roads that may lead to knowing. It is convincing to see how children go on in their art work after their introduction to contour drawing. It has a tremendously valuable freeing power. The defenders of the old method of beginning drawing may claim that accuracy, correctness of perspective in representation is a worthy aim—a necessary one, and this is true only if they are training draughtsman for architectural machine drawing where the drawing is not an end in itself—perhaps. But drawing for the average child is a worthy creative expression in its capacity to develop or encourage power of observation and of expression of the individual. The method in itself is so simple and natural, it seems to be no method at all. It requires of a student, first of all, intimate personal concentration on and observation of the contour of objects as he sees them rather than a knowledge of their abstract qualities

The correctness of the camera is of the kind that does not choose but the individual expression of what he feels about the objects makes drawings like these works of art. These drawings were made by pupils under the direction of Miss MacDonald



of proportion, construction, anatomy and all these things we do not see but reason about.

The term "contour drawing" is meant to describe an even continuous outline drawing in which the actual edge of things drawn is set down for its own sake for what it tells, without any conscious concern for form or composition in a space. The other type of outline drawing which sketches and accents, pretends to do more, for instance, through its variation of color and thickness in the line, it aims to suggest light and shade and form and texture. It is done this way. We have a model posing, head in profile view, the child who wishes to draw this head starts anywhere at the top of the form with his eye, let us say, at the top of the outer edge of the forehead at the hair line, and while the eye travels down the forehead, outward on the nose, etc., the pencil point firmly and fearlessly presses that observation on a paper, the point moves with the eye down, out, in, around, the whole form, with even strong pressure, not stopping to look back or at the paper unless it is necessary to lift the hand up and replace it for starting the pencil in a new place. The teacher, keeps from telling the child what he should see, how long these parts are in comparison or what the result should be.

But the teacher's function is very important in another way in that he must encourage fearlessness, willingness to be honest, putting down without erasure what one thinks he sees even if it comes out all wrong. He must give children courage to make mistakes and stand by them, to adventure on a white sheet of paper with a pencil innocently without worrying over a good likeness at first, without trying to make a pretty or pleasing result, "like someone else has done or can do." But instead the sole aim is to say honestly with a pencil what one sees himself. Drawing results at first do not count, they as individuals only count, and if they all saw the same thing correctly or right, as if often said, there would be no point in drawing at all. High school children are old enough to get this point of view and respond with new initiative when they are told they, not the drawings, are important. The correctness of the camera is of a kind that does not choose, but individuals do, and individual choice or way of seeing makes a drawing a work of art. We are all artists potentially, and we find ourselves out by discovering how well we see, how sensitive to the truth of our vision our eyes and our hands are. Students will plunge in with tremendous interest and vitality, if properly prepared. All this is most important in establishing an attitude toward this new process for two reasons—first, because they have been so fed with the ideal of a common standard that ideas of correctness and ac-

Mother Portraits in Contour



curacy to the standard are fixed, and second—because they must be spared the great discouragement that may come at the end of the first few drawings when they do not look right. This method does not allow long lapses of indolence of vague sketching but rather requires a constant application of energetic, concentrated effort. They must accept their failures and start again, and start again, over and over, while the interest and energy lasts. Everyone must be continually shown by his teacher, where his courage, his honesty, his power of observation is showing in his work, as incentive for the continuance of high pitched concentration. Thirty or forty minutes at a time is about as long as possible to keep at this and show good results.

First results in contour drawing, from a psychological point of view, are most interesting because they are so really individual expressions, so indicative of what coordination already exists between hand and eye and within that limit what the eyes general capacity and quality of observation is. Let us try to find what expressive significance there is in the qualities of line and choice of observations. Some show a strength of conviction in the boldness and strength of lines—along with big form characteristics or hacked out shapes with no attention to details. Others contrast greatly with this and the lines have a fine delicacy, a sensitiveness to the little (not trifling) changes in the edge and something else difficult to put in words; perhaps it is fluency of line. There may be a strong feeling for rhythm in line, perhaps very different from the chiseled or “sculptured” edges. Some persons apparently see nothing of what they are looking at but the most primitive general quality of form, and everything else is put down as the result of what they know about a profile, or perhaps, there is almost no power of coordination of hand and eye. Some work may show, possibly for the first

time, that students are having an experience of intense observation and cannot concentrate easily, so become self-conscious and go back to correct and fuss over the lines.

Drawings of many students through a long period of time show conclusively that their native qualities continue, grow more pronounced as their courage grows—the fearful, self-conscious ones lose their fear; but they need great patience and much faith in them and the apparently lazy ones cannot stay lazy usually in a group so full of life and desire to express it. Problem cases of course show here as in any other place but often students classified in many other subjects as hopeless are intensely interested and do good honest work in this group. Comparison of a series of one student's work shows clearly how his big sculptural sense developed, how he chooses big important characteristics and expresses them with a forceful line throughout. He has an amazingly vigorous vision of form, simple, stripped of unessentials in quality, so like drawings that it would seem he had studied Matisse.

Another series shows also how the original line fluency continues and increases and becomes a fine “sensitiveness to rhythm”. Another series has a different quality of expression running all through—“sensuality” or “earthiness” expresses it. They were done by a heavy Russian girl who looks somewhat like some things in her drawings. They are also a bit reminiscent of some of the drawings of one of our great contemporary Russian artists. One girl has a classic style. She sees things more idealistically, more generalized but beautifully in her own way. One day, after she had completed one of her fine heads of a school friend



Personality Expressed in Line

TWO SELF PORTRAITS

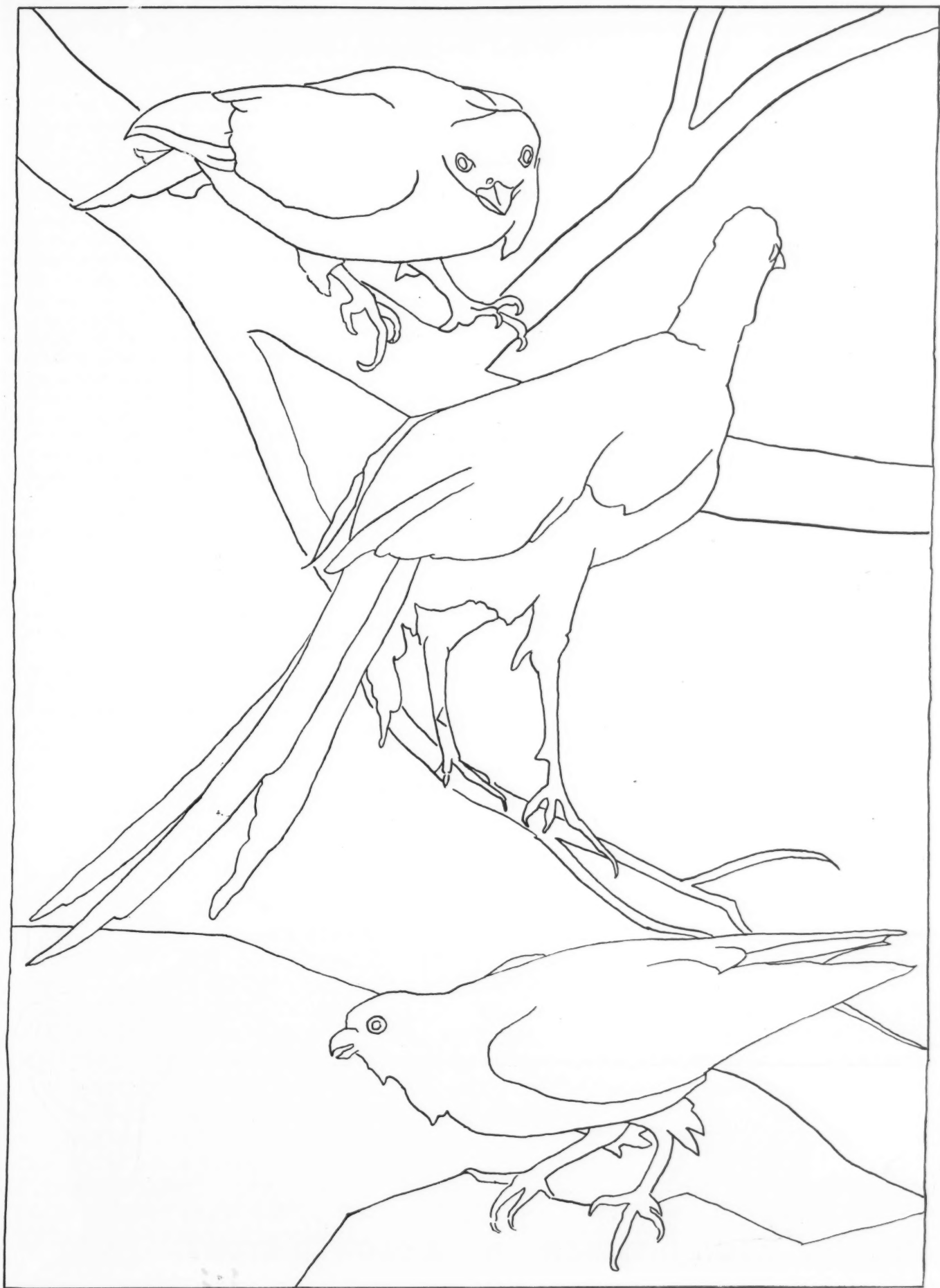


who was posing, holding her picture, and utterly absorbed in it said, "I think she is the most beautiful thing I have ever seen in the whole world." She was in another world as she said it. One pupil who is a musician; he has a line intensely active, nervous perhaps and his observation is keen and alive. Any one will see big essential differences of expression in contour drawings, judged not even through subject matter choice but just through the way they see, choose and put down a line. A group of home work plates done by different students, tell much of their creators, not only in the line differences but also in the rich variety of choices of subject matter. A series of self portraits and mother portraits tells more about these students than any words they could frame. The way students choose a model from the study hall after a short time is most interesting. It will rarely be the pretty flapper but invariably a strange eccentric type, a negress, a very homely boy—or one easy to caricature. Some of their comments about their work



A DECORATIVE FLOWER ARRANGEMENT

A BIRD COMPOSITION ON OPPOSITE PAGE



FOR OCTOBER



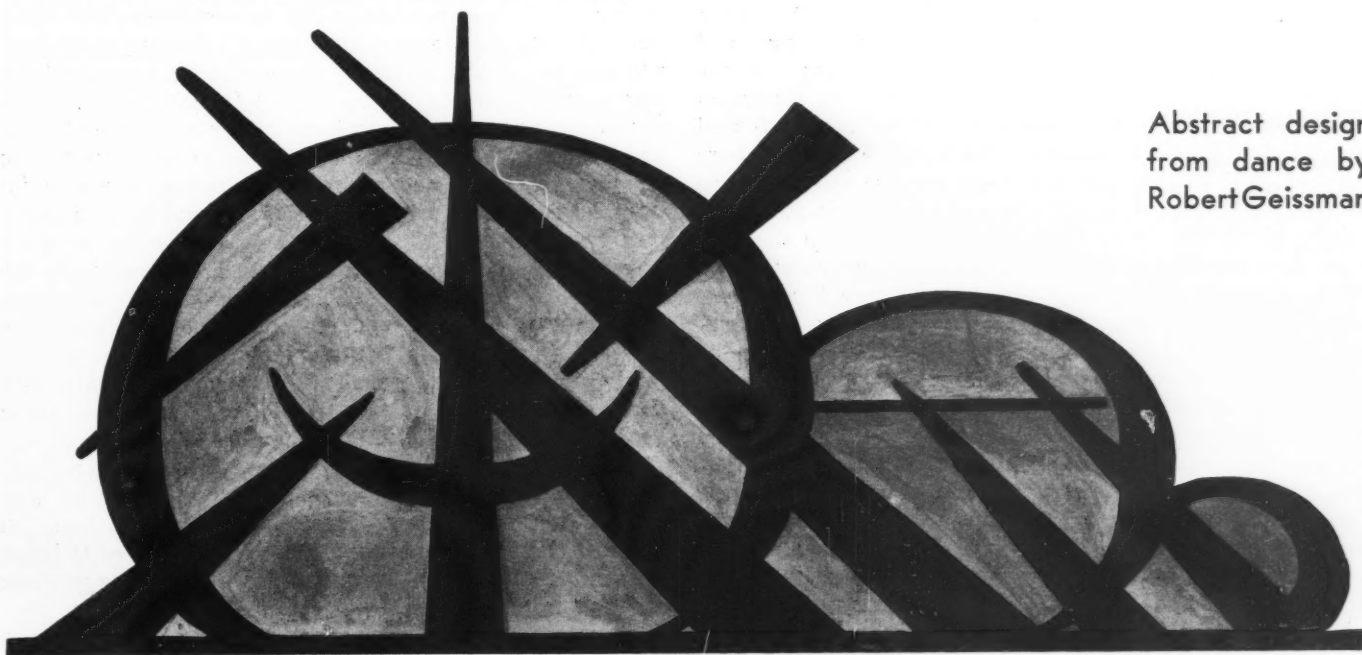
A SCHOOL ROOM INTERIOR ■ A FLOWER STUDY

are interesting and pertinent. One says, "I never knew I could really draw though I always wanted to. Now I don't think I would mind trying anything no matter how hard it looked." Many who love to draw people have said, "I was always afraid to draw people but now I like to do it the best and don't feel afraid of drawing anyone." Several others have said, "This is more interesting than anything I ever did in school before," another one confides, "I notice so many more things about people now when I look at them than I ever used to think of before"—still another—"I am so surprised I can draw so well and so is my family." Teachers are most enthusiastic about contour drawing as a method of artistic release. One says, "children are usually so sincere that they feel this drawing is a real thing to them personally and love it because of that. They enjoy so much feeling their individuality recognized and worth something." Another says, "one outstanding advantage over the old method is the great amount of experience a child can have. In one period they can make three or four drawings and make innumerable judgments on their own accomplishments." One teacher quite academically-minded says, "one term of teaching drawing the contour way completely won me over to it. It is so natural and practical and gives a child such a real personal experience. Children are not frightened by the hardness of it."

To more clearly understand the "contour method" of teaching drawing we shall briefly outline the older method and its aims and study some of its results. The older or academic methods taught in public schools are familiar to us. They differ slightly perhaps in detail but are in general alike in that they would have us understand the form before we see it. Of course, we are to understand it by examining its qualities of proportion, shape, and detail, but never once placing emphasis on the importance of observation of the very edge of line, we are to comprehend and draw. We are required to study proportion, first by measuring with a device explained by the teacher, the greatest width compared with height, or by generalizing on its type form—such as, it is a square, an oblong, or an egg shape. Next we set down axis lines for height and varying width, which we do not see but understand because we are told so, that they will be aids to correct drawing. Then the next step was to "block in" a type form,

still not looking at the edge or the thing we can easily see—but putting down what we have generalized about or been told would help. We all had done the same frame work and the best thing we could hope for was a mechanically correct drawing. We are so filled with fear of not being right that we tentatively scratch in one hundred outlines near the one we wish to have describe the edge of the object. After the teacher decides which of these is right, we erase the others and reduce our drawings to one line cleaned up, shiny, smooth like the standard. Then the very deadly process of accenting began. An arbitrary scheme differing with teachers, required near lines to be darkened, to make them seem to come forward, and the shadow side also must be darkened "to give an effect of light on one side." This was intended to give this sad laborious performance some semblance of form. Fancy it, a pencil drawing made with a point, dragged through, all this and then "glorified" as it were, by varying thicknesses and tones of lines to give it a semblance of form.

All through from beginning to end there is a formula, a standard hanging over one's head and a deviation from it means failure. All through, there is the teacher first reasoning for us then putting us through these analytical processes about the thing we should simply see and comprehend in our own terms. And then comes the importance of this absurd added technique or finish, a strange futile invention of tricks meant to do what it couldn't possibly do for an innocent honest eye. Nowhere is there room for expression—for an individual to intensify his drawing in any place to enjoy one moment of letting himself into it. In fact, the very approach of analysis for the sensitive individual immediately blocks the possibility of his own personality coming through into his work. Only dogged use of hands and eyes within the limits of stupid arbitrary rules is allowed and this means in the sense of energetic vital real use almost no use at all. The rhythm of the rule, obstructs one's own rhythm so that the performance is the opposite of expression of self, it is servile,—which may be the reason for so many intelligent persons saying a bit apologetically, "I don't know anything about art, I never could draw." Perhaps they were blocked so early in self-expression that an inferiority complex in relation to the whole subject was established very early in life.



Abstract design
from dance by
Robert Geissman



A group discussion being held in the stimulating atmosphere produced by Professor Cizek in his famous art school in Vienna where creative activity is paramount

PROFESSOR CIZEK'S JUVENILE ART CLASSES

BY DR. WILHELM VIOLA

This article with illustrations printed by courtesy of the Austrian Red Cross

■ There are English and Americans who come to Vienna expressly to see Prof. Cizek's Juvenile Art Class. Austrian teachers who have been in the United States say there is scarcely a single large American school in which they have not found reproductions of drawings made by the "Cizek Children". For three years a Cizek exhibition has been traveling throughout the United States. A similar itinerant exhibition was in England some years ago, and before that, in 1912, 1914, and 1922 in Germany. In the Inner City, not far from the "Ring", there is an old school building where several departments of the State's School for applied arts are housed. There, twice a week, boys and girls of five to fourteen years of age meet for two hours. They are not taught there, they only get an opportunity to express their feelings and thoughts in the way they like, and that is considered the most important thing. When visiting the Juvenile Art Class you will see some children painting, others designing or modeling, girls embroidering, and so on. Each child uses the medium he prefers. Sometimes a child goes over to the piano, without asking, and plays, for Prof. Cizek knows very well that nothing furthers the work better than music. "Rhythm involuntarily turns into work," Prof. Cizek said once. Perhaps you will be astonished to hear that during all the lessons the children may chatter and laugh as much as they like. A girl once brought a cat with her to class.

If you want to see the teacher you will not be able at first to discover him. Perhaps he is receiving visitors from a far-away country in his own little room, or maybe he is

in the wood-work room, where half a dozen boys are busy. Or, perhaps he is in the schoolroom standing silently behind a child, watching her work. Or again, listening to a little girl who is telling him what she is expressing in her design. But you will never see him with a pencil in his hand. He never corrects. And that is one of the secrets of Prof. Cizek's method. (He would probably not even like the word "method".) And you will never find him showing his children a model which they are to copy. You may be fortunate to hear Prof. Cizek speaking to his class and saying: "Do you remember the flower-parade the other day? All the decorated automobiles?"—"Why, yes!" they will call out. And suddenly there will be a wonderfully merry atmosphere in the room. Prof. Cizek will describe to them in very simple words one car or another and then, when all the children are listening as if he were telling them a fairy tale (and perhaps it is indeed a wonderful story he tells them, may be in this moment he is a poet) then he will suddenly stop and say: "Now let us draw very quickly that flower-parade." In a few moments the paper necessary will be distributed, work begins, and Prof. Cizek goes to his own room, in order "not to disturb the flower-parade". After half an hour or so there will be thirty or forty quite wonderful designs and paintings. Some of them will be very "childlike" (and it is these Prof. Cizek likes best) others miracles of color.

You are very fortunate if you are present when Prof. Cizek discusses the work of his children. This is done several times each month. All the designs are hung on the wall, and criticism begins. Once I was allowed to listen to such a discussion in the class room. There was scarcely a design in which he did not detect something good. One picture was good in color, another full of movement, a

third a good expression of the character of the child, Prof. Cizek loves making remarks such as the following: "The picture is as rich, and good, and polite, and friendly as Ilse"; that would be the name of the little girl who did the design. Perhaps you will ask who these "Cizek Children" are? They are regular school children pupils from elementary and secondary schools, some even from junior high schools. Two years ago Prof. Cizek divided his class into two groups—one for children from five to nine years, and the other for children from ten to fourteen years of age. Very rarely you will find older children. (They only come as guests because of their attachment to Prof. Cizek and their old school.) They are poor and rich children, for the most part poor, and come from all parts of the city. But it must be added, they are all gifted children. For Prof. Cizek cannot possibly receive all who throng to him, however much he would like to have them. Parents bring their children's drawings, and, judging from these, Prof. Cizek selects his pupils. They pay nothing, or very little, the poor ones need not pay any school fees. All get their material free of charge. The State does nothing for the Cizek School. Here it is well to mention that without the help of many friends, the Juvenile Art Class would scarcely exist. Prof. Cizek has been invited to go to the United

Juvenile Art Class that Prof. Cizek has ever touched. All are the unsophisticated manifestations of the child's nature.

Sometimes teachers, especially teachers of design, see mistakes in the works of the children, but of these mistakes Prof. Cizek is most proud. He will never say, "You must draw in better perspective." Because for him finished perspective in the design of a child is a sure sign of lack of talent. The picture or any artistic work must express the feelings and the soul of the creator. If it does this, then it is good, if not, it is at best, the product of skill only.

Some time ago German teachers visited Vienna on a study-trip and made a visit to the Juvenile Art Class. Here are a few of the remarks Prof. Cizek made to them: "This is an experimental class, the pupils too, are experimentalists!" "I learn from them." "The Juvenile Art Class is not a school for general education." "The children as a rule choose their own subjects. About every fortnight I give them a common subject to work at." "In our school there is neither authority nor discipline. Work is the sole authority. I am a good friend of the pupils, nothing else. . ." "We are a working community." "The children must find the technique for themselves. The only teaching I do is to hinder bad things from originating." "Art cannot be taught art must be born."

The Juvenile Art Class, of course, has influenced art-education in Austria, and perhaps outside Austria also. It is evident that it has only been able to assert itself successfully by struggling against an overpowering majority of unwise, envious, malevolent, sometimes just lazy people. Some time ago I saw in the English "Studio" pictures from the Doubleday-class in London. Doubleday is a pupil of Prof. Cizek. Striking was the similarity of the drawings of the Doubleday children to those of the Cizek children. Cizek, the artist, wanted to get full appreciation of the artistic value of the creative impulse of the child, and to make this creative impulse a standard part in art-development. This happened thirty years ago. Since then the Juvenile Art Class has become a strong centre, which inspires art education of children in all countries.

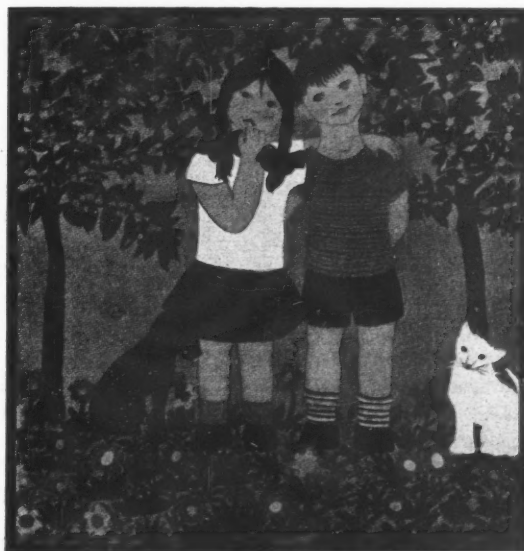


States, where they promised to build him schools for his work, and from other countries he has had similar offers, but he prefers to remain in Vienna with his children. He considers his children as equals and as co-workers. This is another of his secrets. He was one of the first men to say: "The child has a personality of its own, has thoughts and own form of expression." The children understand him.

What is the purpose of the school? Are artists to be made in the Juvenile Art Class? Prof. Cizek says: "There are enough artists in the world and in Austria perhaps too many. What we need is to see beauty in daily life." And if one of his boys becomes an office clerk or a girl a good mother and housewife, if another sets up a doll's workshop and a boy becomes a workman, in the lives of all these men and women art may play a big part. In 1926 there was a big exhibition of "applied arts" in Paris. The Juvenile Art Class was represented in a large hall. Great painters, Frenchmen, Russians and so on, admired the Cizek pictures and wished to purchase them for their collections. Many grown-ups asked: "Did children really make these things—without any help?" (This is a question asked many times by visitors.) Not one picture has been created in the

Right—Children at work in Cizek School

Below—Painting by a Cizek pupil





These two designs as well as those on other pages were made as a direct language with a brush and ink. They are not pictures of individual flowers, butterflies or hills but a subconscious feeling expressed without hesitancy

VARIETY OF ATTACK IN CREATIVE ART

BY FELIX PAYANT

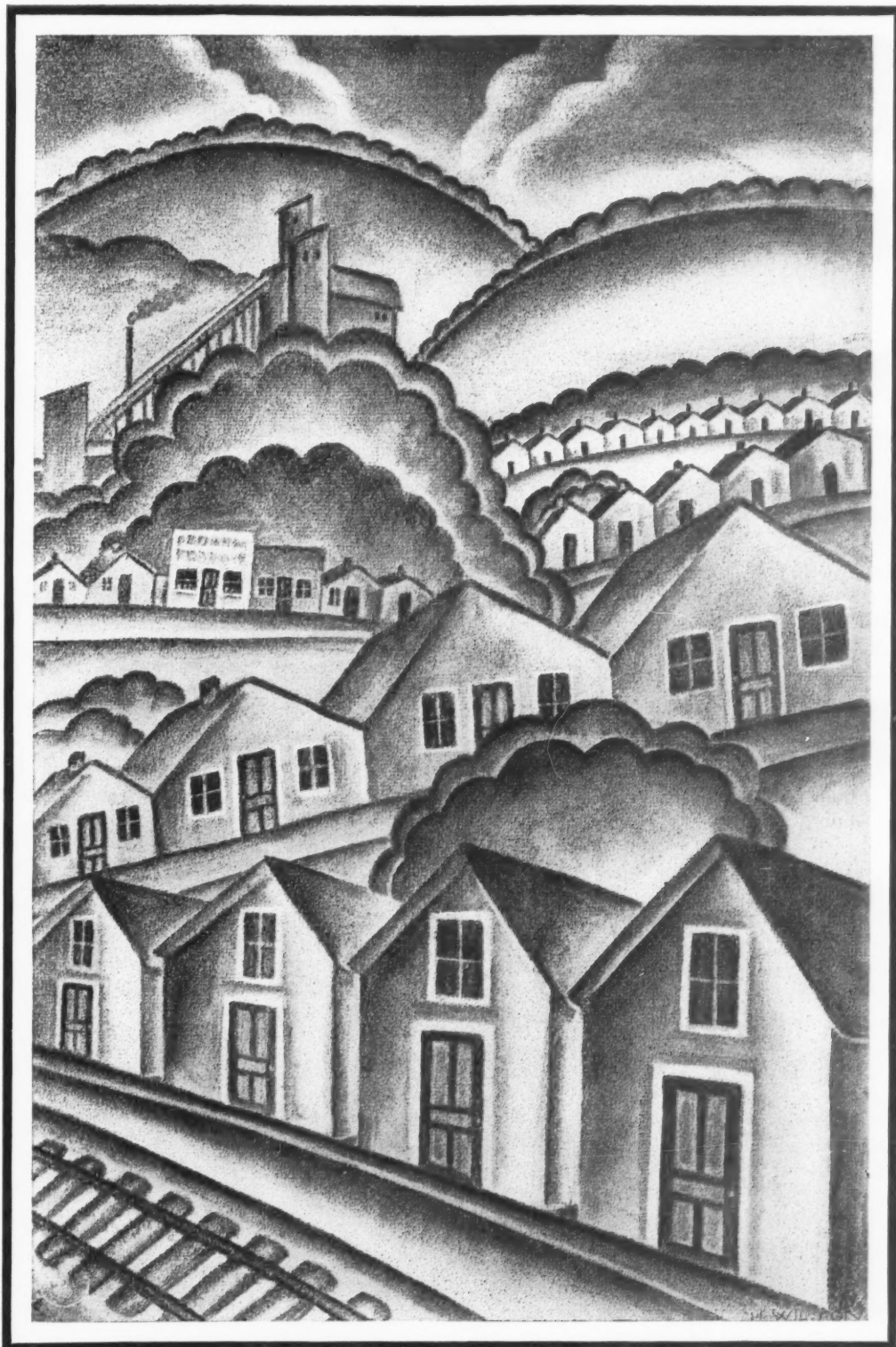
■ Stimulation, we know, is at the base of all creative expression, a desire arouses as the result of some exciting force, whether one is conscious or not. Creative artists select places to work where there are suitable conditions about them which will arouse their imagination to the point of producing a design, a story or whatever form their art expression may take.

Every teacher, aiming at creative results from his pupils, will discover the immeasurable advantage of using stimulation. But stimulation may come from innumerable sources and appear at most unexpected times, so naturally this intangible something must be carefully considered. Stimulation of the more usual kind may come from the teacher, from various members of the class, from some other source as music, dance, poetry or prose. Or, again it may come from games and seemingly unimportant incidents. But usually the most easily produced and planned stimulus may come from a room filled with artistic or otherwise exciting material. It scarcely ever fails to arouse one's creative faculties to see fine examples of art work, if those specimens are within the range of one's experience and understanding. For this reason young children react well to the work of primitive peoples such as in American Indian pottery and a primitive African carving, while the subtleties of a fine line drawing would appeal more appropriately to the more experienced and sophisticated.

There is scarcely a situation conceivable where some fine work of art or a reproduction is not available. Excellent reproductions are published at amazingly low prices. The Sunday papers frequently reproduce masterpieces and now many cities have art museums. Nature will stimulate to art expression but there is a danger of simply repeating or picturizing what is before one. The rhythms of nature, the movements, the lines of growth, the extraordinary structure and mechanisms to be seen everywhere from the spacing in the smallest cells seen only through a microscope to the highest mountain with its simple balance of line, its organization of masses, strata, and forms. All these impressions gathered in the subconscious mind cannot but stimulate one to some form of creative response. But of all the many means of stimulation it seems best to discuss here the tremendous reaction one may get from materials of

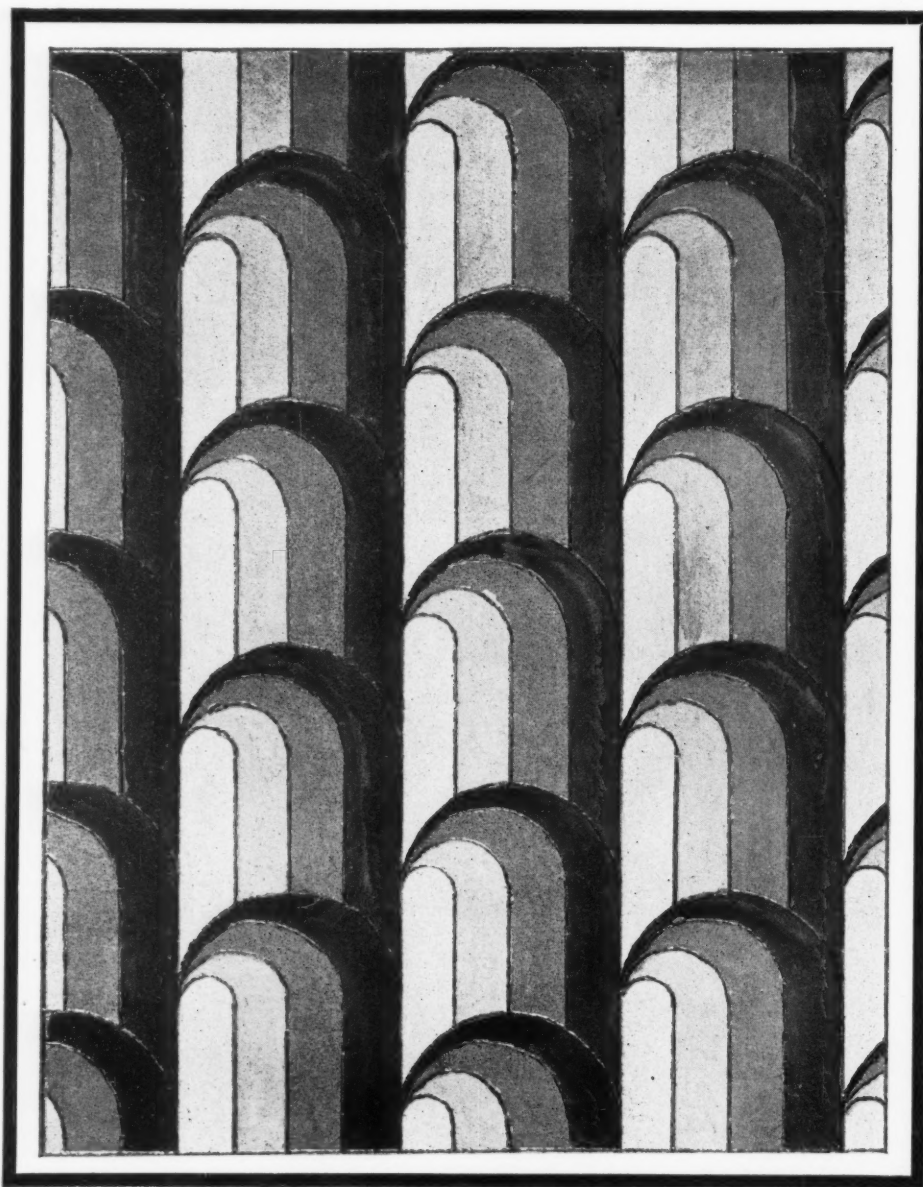
which in the graphic arts we have many common ones — charcoal, crayon, pencil, ink, water color, tempera, water color pencils, oil paints and colors. Each one may, obviously, have different stimulating force on various individuals for the experiences, inherited tendencies and individuality of the person all play their parts. However, as a general thing, due to our literary background and the fact that writing plays so important part in our youth, the pencil seems to be the most generally used medium of art expression. In recent years, crayons, and more pliable means of graphic expression are being used. Small children are given large brushes and large papers to work with, instead of the stubborn pencil and its fine line. Charcoal has always been a favorite one due to its large range of possibilities. It can cover a large mass, in dark or light; it can be used as well to make a fine line. Water color and soft crayons respond easily and in a way that stimulates an artist to go on to more and more creating. At no time does creative work flourish when a struggle exists between the doer and the materials used and in all examples of the best art work of mankind there is always to be seen the pleasing accord of materials used and the idea expressed. No one could avoid realizing how much the medieval sculptor who worked in wood was helped by the grain and texture. The textural quality of marble likewise helps the sculptor. The variety of colors, quality and hardness of clay has throughout the ages been a great help to the ceramic artists. The various limitations and possibilities of linen, cotton and silk inspired great textile designers from the time of the Copts until this day. And so we might continue to enumerate examples of this stimulation of artist by his materials ad finitum.

So then what is the essential difference between the old way of formal dictators and the new way referred to as Creative Arts? There may be several differences. One is, of course, that the student is not pumped full of ideas. Instead of his remaining inactive he is now the source of the idea; it is he who produces the nucleus of the art. The thing created is to have a real significance in his life, it must mean something to him, he must understand its importance, its relation to himself, rather than an adult idea imposed. In the past and no doubt still there exists a



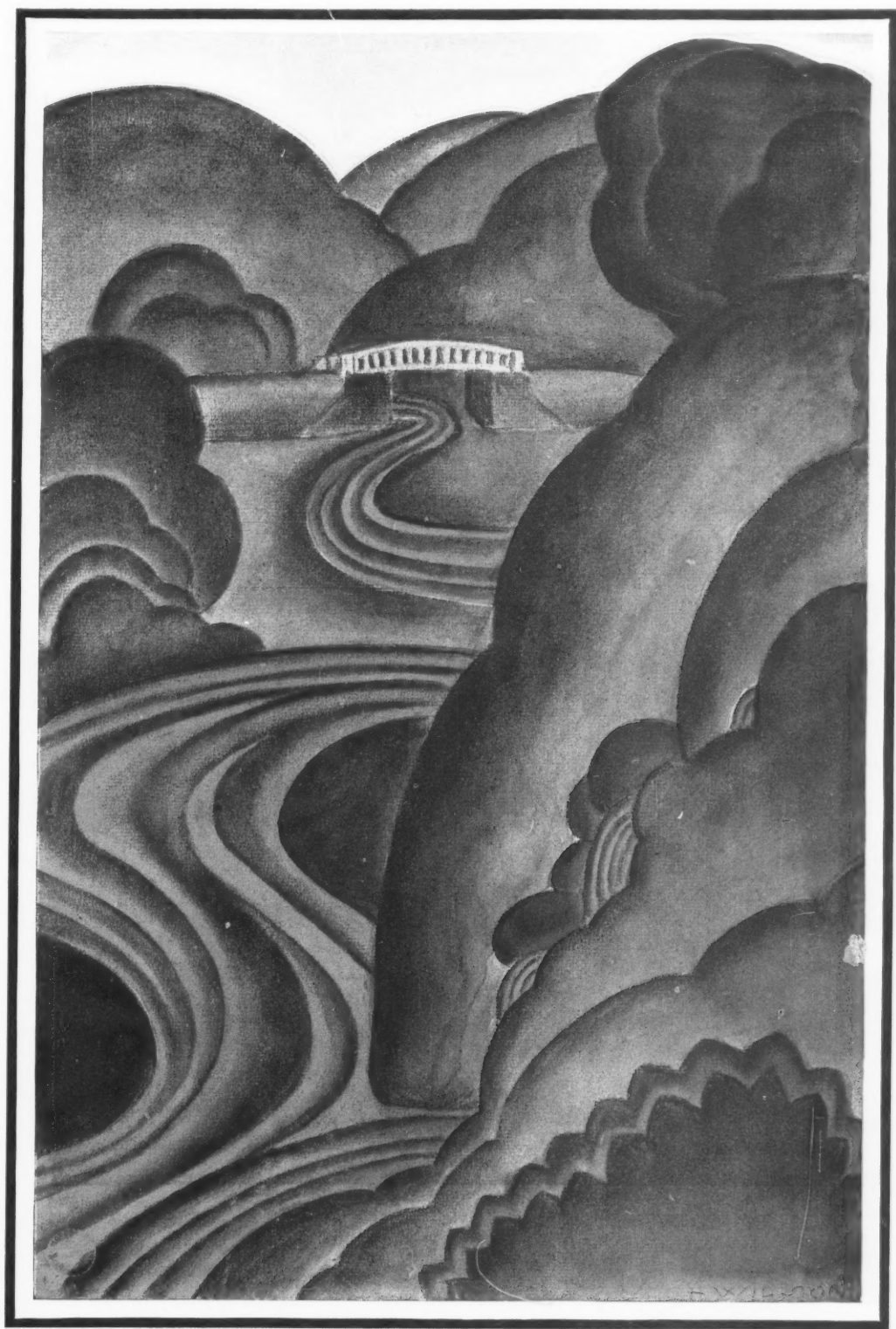
A MINING TOWN

BY HARRIET WILSON



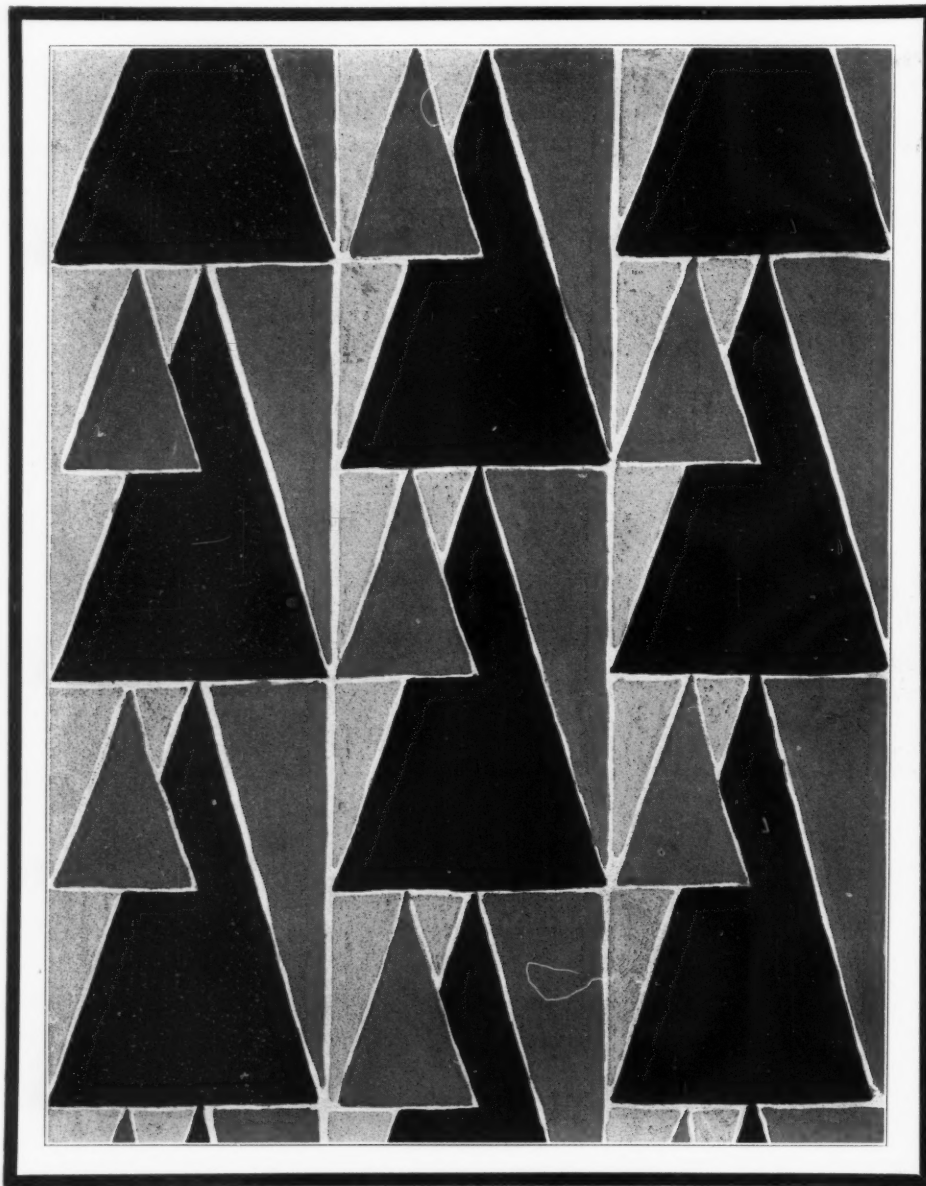
A RHYTHM OF ARCHES

BY PAUL FUGELEIN



OHIO HILLS

BY HARRIET WILSON



A MODERN ALL-OVER DESIGN

BY MONA HANKS

prevalent idea that deadening policy of starting with a rule or a principle and later returning to get their full meaning later in life. And perhaps one never does. The many ways of using materials and a wealth of experiences with these is of tremendous import to the incipient designers. For by a free natural association and acquaintance with these and the realization that there are innumerable channels through which his artistic soul may find release that the creative urge finds itself.

Among the various illustrations selected from the

rhythm such as two-four, three-four or tango rhythm seems to stimulate unlimited ideas with adults and more so with the small, more elemental school child. Movement in all directions with alternate motifs such as restraint and release or any other two will always produce a surface pattern of keen interest. No more stimulating force exists than music may be found for producing designs. Extremely rhythmic patterns evolve easily and naturally from a jazz record on the victrola. Poetry, as is well presented in the article by Charlotte Bisazza, has great stimulation power



An abstract design made from the emotional reaction of Gershwin music



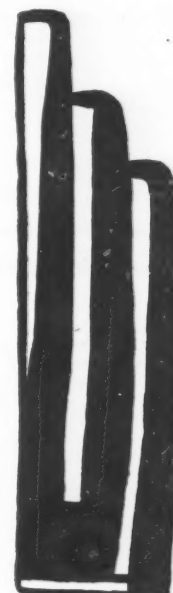
Humor or Frivolity



Restraint of Caves



Release of Open Spaces



Dignity

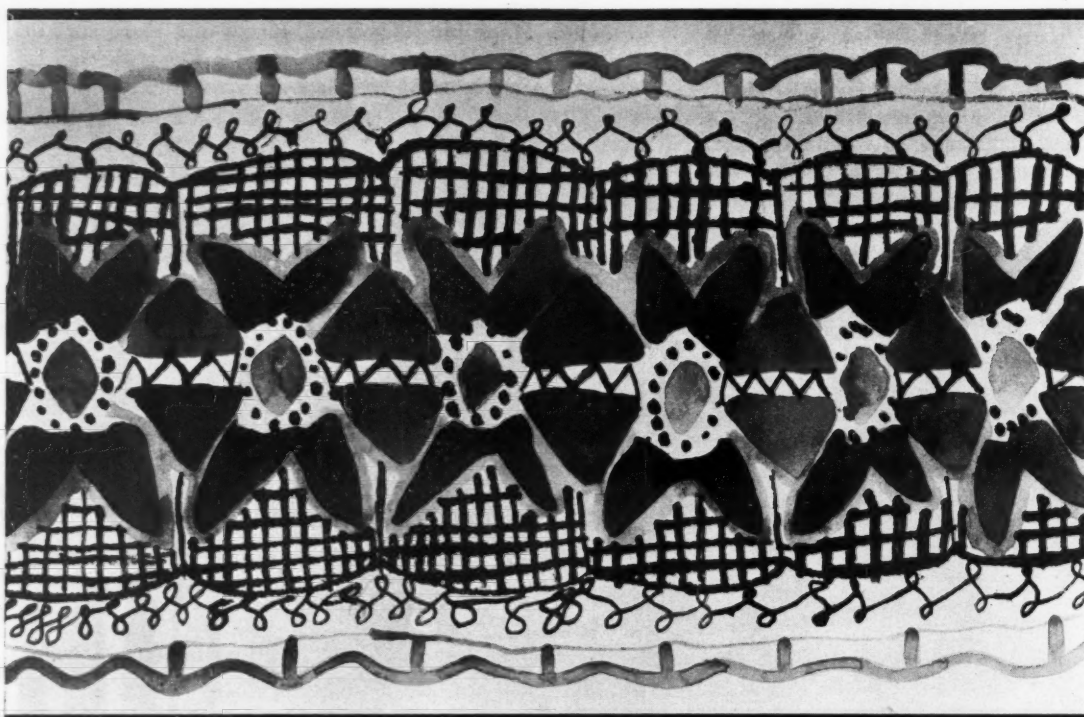
A series of direct expressions in which there was a definite feeling to express

work of University students, art teachers and grade teachers reproduced with this article on the accompanying pages, there are shown examples of designs done in extremely different feelings. There are those direct spontaneous motifs done with brush and India ink where the aim was to express as forcefully as possible some rather fundamental feeling. In one case it was the feeling of depression, enclosure as in a cave or vault; in another it was the feeling of open spaces and release, quite opposite the former; at times it was restrained dignity, spirituality, austerity; and again humor and frivolity was the aim. In all of this it must be realized that we are expressing fundamental feelings in as direct an unincumbered way as possible, so there is no barrier to speak of in passing between the creator's mind and the observers.

These ideas may grow and expand in every way into larger and more comprehensive designs. For instance, moving over the paper from left to right, at some set

due to its fine expression of esthetic feeling. Likewise the dance as is shown by units here and presented elsewhere in DESIGN. The insistent speed, economy and pulsing movement all about us in this motor age may easily and righteously stimulate students to produce all-over designs in which there is but one shape repeated in various sizes and one color repeated in different values. All through there exists that extremely cold niceness, that precision, that perfection of organization felt everywhere in the machine, the great tool of our age which we cannot avoid including among the sources of inspiration in making our attack on creative designing for our age.

Above all the teacher of creative art must believe absolutely in the creative powers of individuals, that each person in each class is an individual with some creative powers. These powers are not as difficult to discover as teachers usually think but no artist or pupil will express his best ideas to a person who does not really respect them.



A BORDER

By a fourth grade
child of Boston

THE VALUE OF CREATIVE RELEASE

BY GRACE REED

Miss Reed, Supervisor of Art in Boston, presents a course aiming at free creative expression for graded school children in a large system. She believes that when creative expression is more generally recognized and credited we shall have a better balanced preparation for life

■ Since the potential of all outward expression is Creative Spirit, an untrammelled outlet for the individual by means of any medium, written or spoken word, music, painting, sculpture, the dance, even the homely arts of daily use, increases one's vision and power. Creative release in one direction is a step toward success in another. The significant work of life for an individual may be big business organization,—world famous invention, but the first elation through creative accomplishment may easily have been by means of an art medium. All work of any worth demands a creative nucleus, needs vision and the highest valuation of thought, that the thing created may be in the spirit and not in the letter of the word.

Perhaps the significance of entering into the depths of one's self was sensed more keenly by the Indians than it is by us. May be they kept themselves more open and sensitive to the beauty in the great out of doors by withdrawal into their inner consciousness. Such receptivity

nurtured creative expression in extemporaneous ways. LaFarge expresses it well in "Laughing Boy", 'With heart attuned to the beauty of the coming dawn a spontaneous prayer was born in song'. Nearness to Nature inspired an offering of personal beauty of thought to the Great Spirit. "These were the people, putting themselves in touch with eternal forces by means of voice, strength, rhythm, color, design—everything they had to use." Every one should have an opportunity in this soul stretching development. Children turn naturally to the imaginative, expressing themselves in invention and the fanciful. Some say that only a few children have creative ability; on the other hand the experiences of many educators proves that they usually have a spark of it. The failure in manifestation may not always be due to the child's lack but to the attitude of his leaders who under value its importance and who may not be skillful in opening vistas of thought for the child. Our lives are stimulated by the "movies"—the radio broadcasts—much information to which we pay negligible attention. These wonderful inventions make life richer for everyone—giving surprisingly wide view points for all. Along with it however, we may be losing sight of the need of release for individual thought. When more educators recognize the importance of creative expression, when they encourage it and gives credit according to its worth we shall have a more balanced training.

If we consider the relative value of creative accomplishment in service to the world—creative art, invention, creative enterprise and organization in industry—is it not fitting that we give every child a fair opportunity to recognize and develop this gift if it is in him? The Machine Age has flourished, it has revolutionized the world, but

alone it is not adequate to maintain the normal balance of life. We need more creative expression in other avenues that lead to beauty of living to go hand in hand with greater ease of living. Many people still consider the Art of Painting a skillful imitation of Nature. The element of the temperament of the creator is not fully appreciated. That a certain theme inspires a particular state of mind in the individual who is to give the expression form, is not understood. The trite saying, "Art is a corner of the Universe seen through a temperament" is still of use to help in sensing creative work. Two persons hearing the same music are stirred in different ways. A person hearing a song at two different times is affected differently at each hearing according to his state of mind, his physical condition, his environment and countless exhilarating or intruding circumstances. It is a precious possession, that inner self, the creating nucleus, and a rare gift to the world when creative spirit is at its best and discovers inspirational sources offering outlet for the creative urge. Desire to create should be accompanied by knowledge of structure, form and technique in the special line in which the expression is to take shape.

True valuation of creative expression is a very necessary attribute of the teacher who would lead this type of work. There should be so keen an appreciation of the Divine Fire that there is instilled into the pupil the desire to focus on a beautiful thought and the impetus to give it

forth in fitting expression in the chosen medium. The teacher of any creative work should have respect and appreciation for all good forms of expression, joy in a poem, a song, a masterpiece of any kind will help to kindle the spark that may lead to the creation of fresh, unhackneyed things. And again, the teacher who would lead in this work must be unbiased in regard to the special manner of expression or the technique the pupil may elect to use. Surprisingly modern in spirit are many of the accomplishments of children who never see the best art of today.

The average child can release his thought in free brush creative painting — this means the child without background of art experience or the usually accepted advantages. Often he lives in a congested city district and wedges in a meagre forty minute art period in a rushing week. Originality, surprising view point, fresh approach, what invites this spontaneous expression? Sometimes home influence, sometimes the teacher. Many an art trained teacher fails to inspire creative work because the subtlety of the right lead is not sensed. Faith that the soil is fertile and that time will bring results that are worth while, courage to value wisely the early struggling attempts, restraint in revealing just enough knowledge of the subject to make the next attempt more successful, discernment of the difference between mature and youthful ideas and techniques, generosity in offering timely, constructive criticism, sense to withhold discouraging and unnecessary



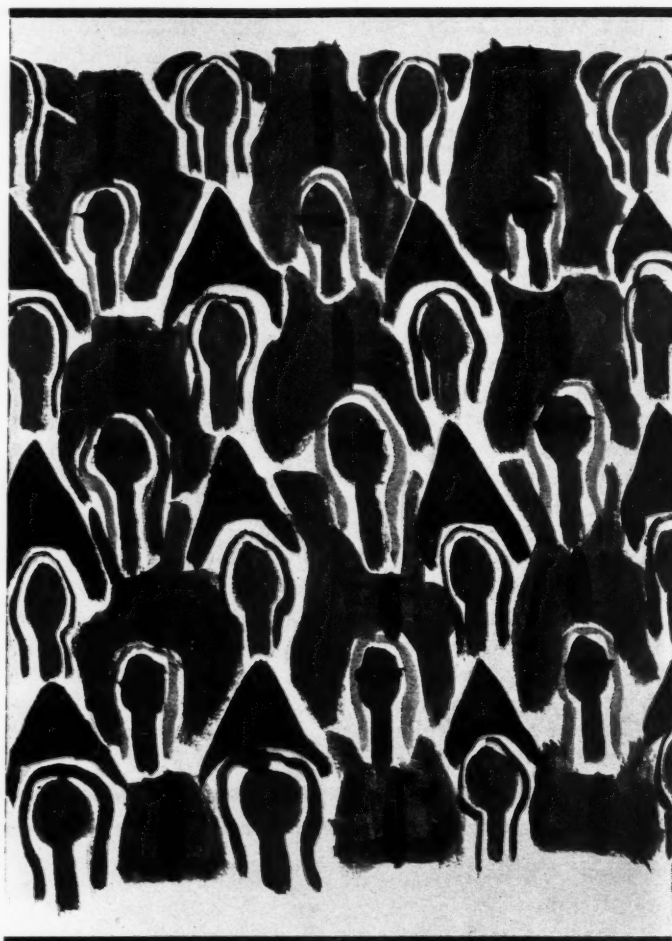
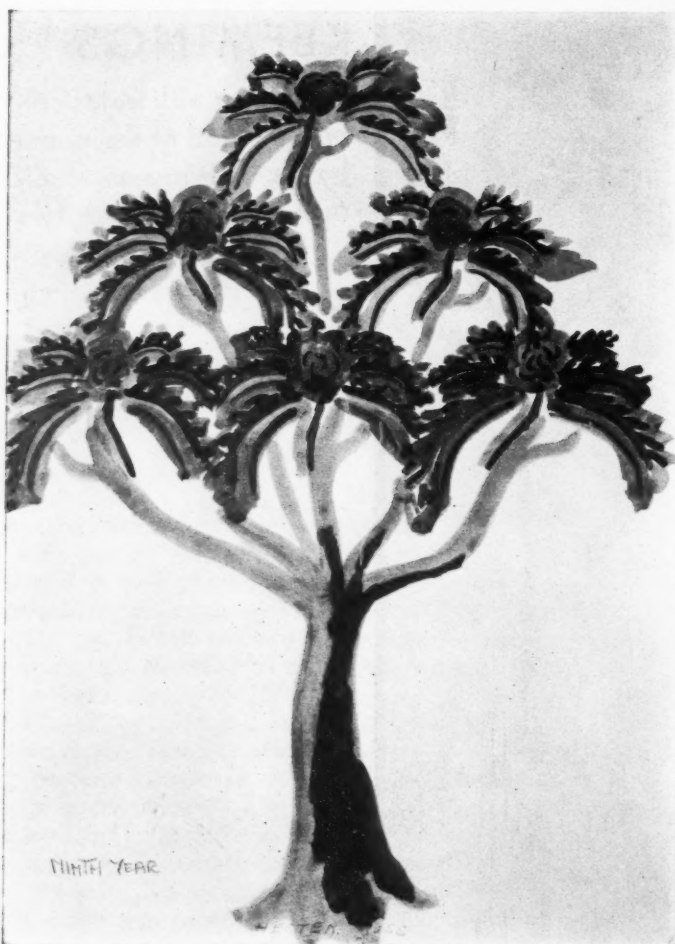
IRISH KEEMINGS

Expressing with water color the mood of the poem by YEATS in a most direct and decorative style

information, all this is part of the equipment for the successful teacher.

There are two interesting leads for creative painting in the seventh, eighth and ninth school years that are healthy avenues for the dream side of youth. Abstract creative design—resulting in a variety of inventive patterns based on the great laws of Nature's order, and pictorial design—which depends for its modes of expression on the foundations established in the preceding series. The term, pictorial design, has been used to denote representation which has more or less pictorial interest expressed in design terms. It is akin to the style of work that is much used today, in convincing book and magazine illustrations and in arresting advertisements which broadcast their messages in powerful fashion. The antithesis of photographic reality.

The inspirational nucleus is often kindled by music. Sometimes the pupils are left to interpret a given theme as they choose — again it is studied for interpretation which invokes varied graphic rhythms, distinct line or shape movements, or color sequences in tune with gay jazz or a dignified classic selection. Apart from its aid as inspiration for creative painting, the appreciation of fine music may be enhanced by linking the sense of rhythm in the sister arts. The interpretive lead of poetry offers rich material for brush rhythms — so likewise the dance. Perhaps greater than all outward manifestation is the growth of sincere appreciation of fine art in any form. With valuation



ALL-OVER DESIGNS

Rhythm of invented abstract patterns which move the eye pleasantly throughout are marked creative factors in the two surface patterns. Both of these were made in water color by children of the primary grades in Boston

DESIGN

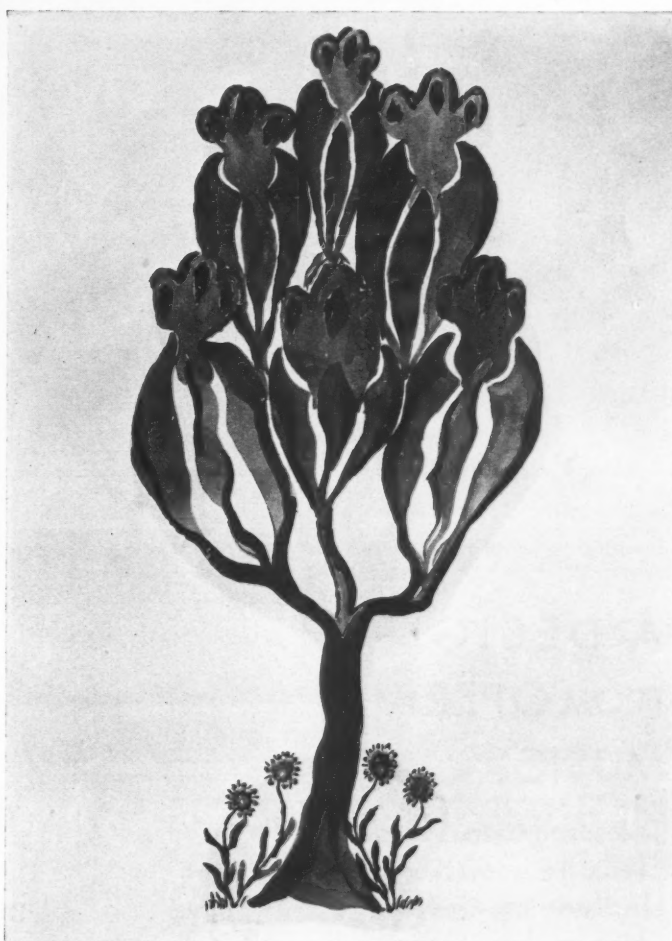


of creative work, deeper emotions may find release without the menace of self consciousness and self depreciation.

The accompanying illustrations were made possible by the consecutive training during six years in abstract design, color theory and representation. The laws of design studied in examples from nature and art have been used in graded exercise which each child develops according to his own idea, the individual thinking process being one of the most valuable assets. To execute in terms of paint in free brush an inventive pattern balanced around a center in three, six, eight or more parts, to balance related shapes left and right of a center, or to repeat related shapes in rhythmic rows, or surface patterns — with intelligent use of sequences of number, size, shape, color and the endless combinations that the rich storehouse of design has to offer — all this gives the momentum which carries over into pictorial work with its accompanying research and careful records for truths of structure, characteristic growth and movement in nature. An emotional theme sets the keynote for each pupil, good habits of work and some facility with the brush make the execution of pictorial pattern more or less spontaneous. Abstract design serves to reveal the possibilities in line and shape elements to express movement swift or slow,—the repose and dignity of left and right balance or the dynamic quality of informal balance as modes of expression. It offers suggestions for rendering facial expression or various attitudes of the figure. Order

DECORATIVE TREES

An emotional theme sets the keynote for each pupil as is shown in these two joyous flowering trees with their remarkable rhythmic lines of growth. In each there is a difference of movement which was felt and expressed by ninth year creative artists



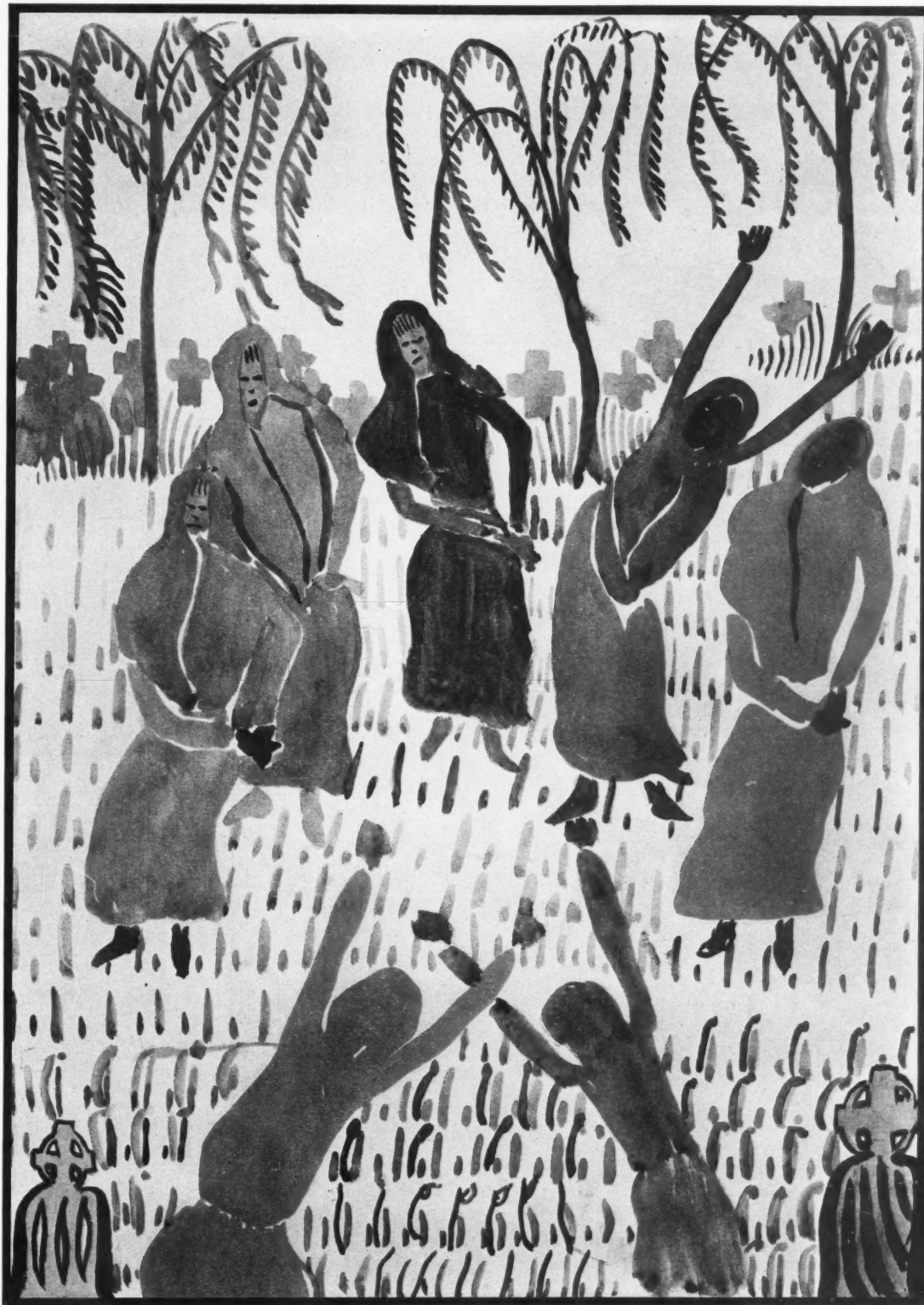
in color thinking, already a habit, gives a foundation on which to develop schemes interpretive of the subject. The mode of design in which the thought is to take form is sometimes limited by the teacher — the idea being freely worked out by each pupil in his own arrangement of left and right balance — using the shapes, movement and color scheme which will best interpret his thought. As the series progresses, the mode of design merges into informal balance with more story suggestion. Leading questions may serve to guide clear representation. "What use can be made of color sequences from light to dark, or from bright to

dull in expressing near and far?" or "How may sequences of shapes from large to small give the effect of distance?" The rhythmic growth of the pattern has the dynamic quality of leading one on from step to step — the design being to a certain extent complete at a fairly early stage — but capable of being carried further if time and interest permit. A greater degree of realism often develops in later series, but the influence of design is usually noticeable. Great praise is due the teacher whose keen appreciation of the arts has provided the impetus that has lead classes on with enthusiasm, despite many handicaps which arise.



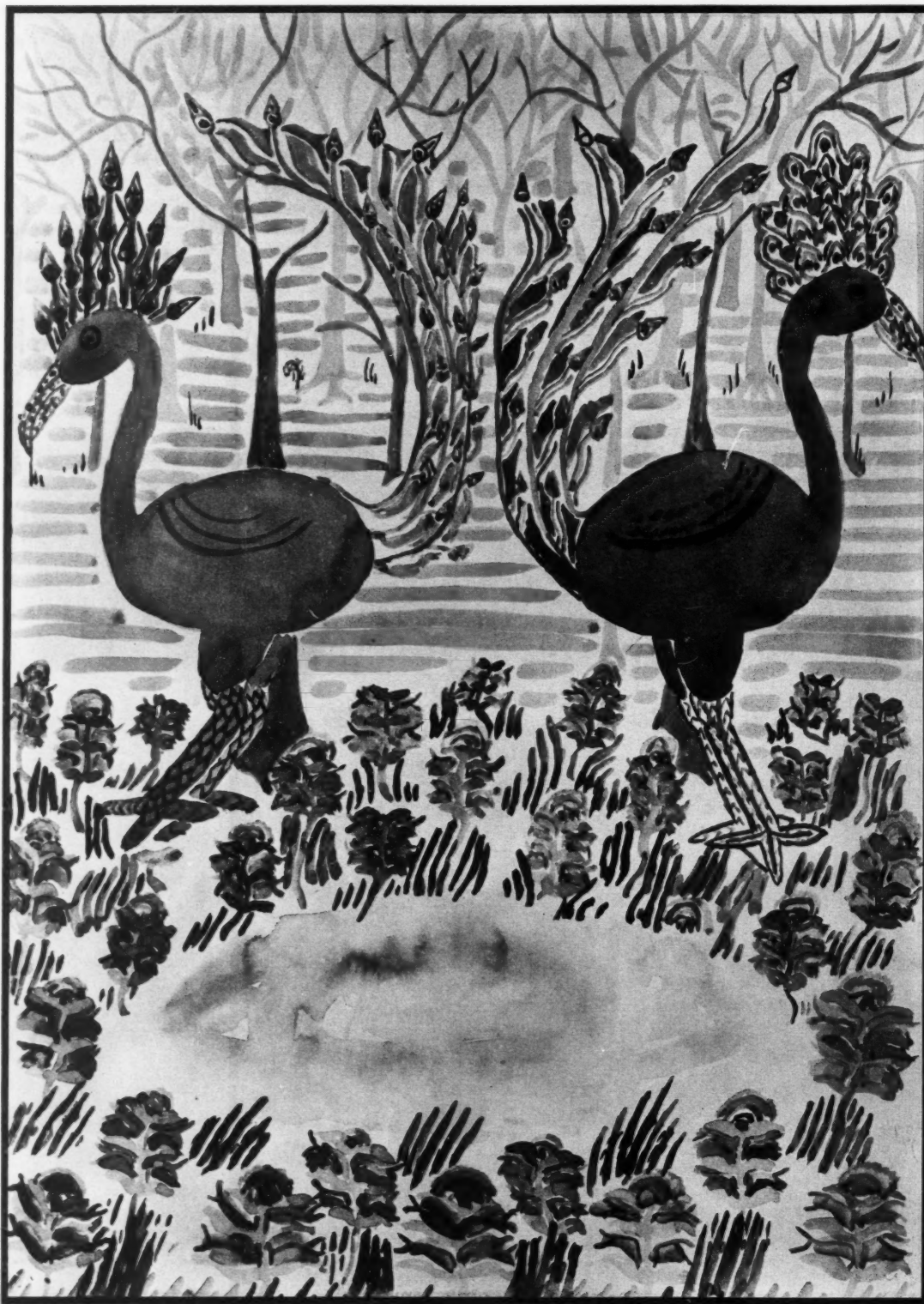
A DESIGN FROM OPERA MUSIC ■ ■

The inspirational nucleus is sometimes kindled by music which evokes graphic rhythms and line or shape movements



A FIGURE COMPOSITION

From the poem IRISH KEEMINGS
by YEATS expressing plaintive and
depressing feelings in free water
color painting. On page 115 is an-
other treatment of the same subject



A
BALANCED
PANEL WITH
TWO BIRDS

To execute in terms of paint in free brush an inventive pattern built around a center in several parts and balanced with related repeated shapes provides a problem in creative art



A GROUP COMPOSITION OF FIGURES

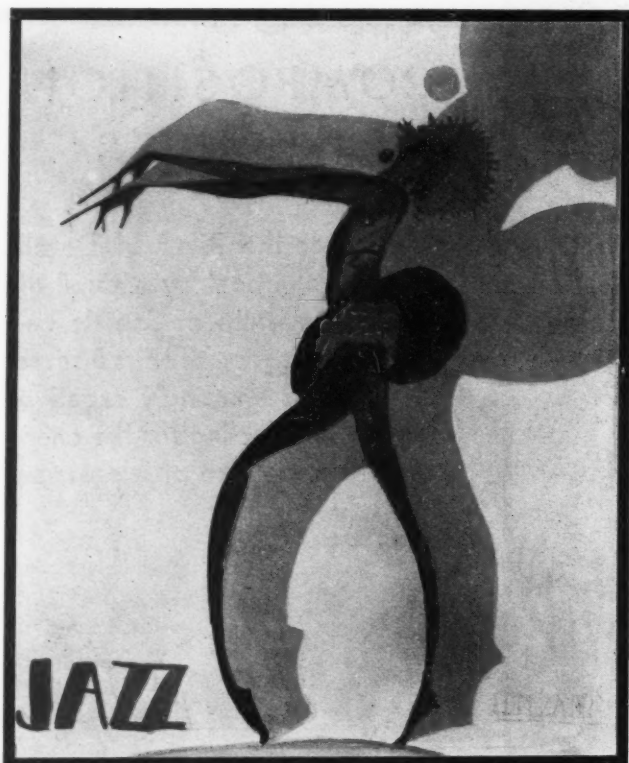
Sorrow at the River of Death done in charcoal by a pupil of the Art Institute of Seattle under the direction of Miss Bisazza showing an amazingly creative quality and feeling for the charcoal as a medium of expression

CREATIVE ART BEGINNINGS

BY CHARLOTTE BISAZZA

■ Ernest Dimnet says in his book, "The Art of Thinking": "The root of creation, whether speculative, artistic or practical is, of course, an idea. Gradually this idea grows, annexing or using its neighbors, and becomes a mastering purpose which cannot be resisted. Finally it results in some creation. Whatever method we resort to we shall find that any powerful ideal or idea in us cures diffidence and creates not only forcefulness but a magnetism. The moment we are conscious of any such forces filling our minds and our lives, we shall also be conscious of their

irresistibility." Just as the National High School Music Meet at Interlachen, Michigan, is a monumental move to unite fine young folks of kindred spirits, so is it also possible to unite other talented groups in all the Fine Arts throughout our land. If we learn as much from our neighbors over the seas as they might learn from us, the world would indeed be a School of Wisdom. The Swiss, also the Japanese, under wise and efficient management, transport trainloads of children from point to point of interest throughout their land. They thus instruct the young first-hand concerning



VARIOUS MOODS

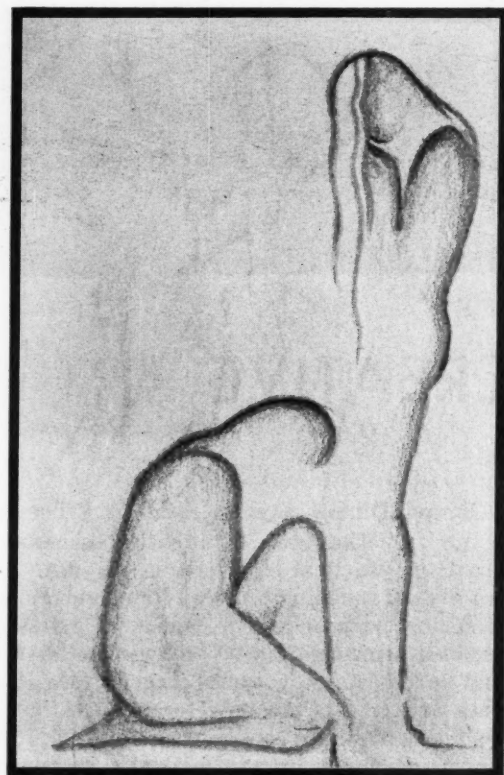
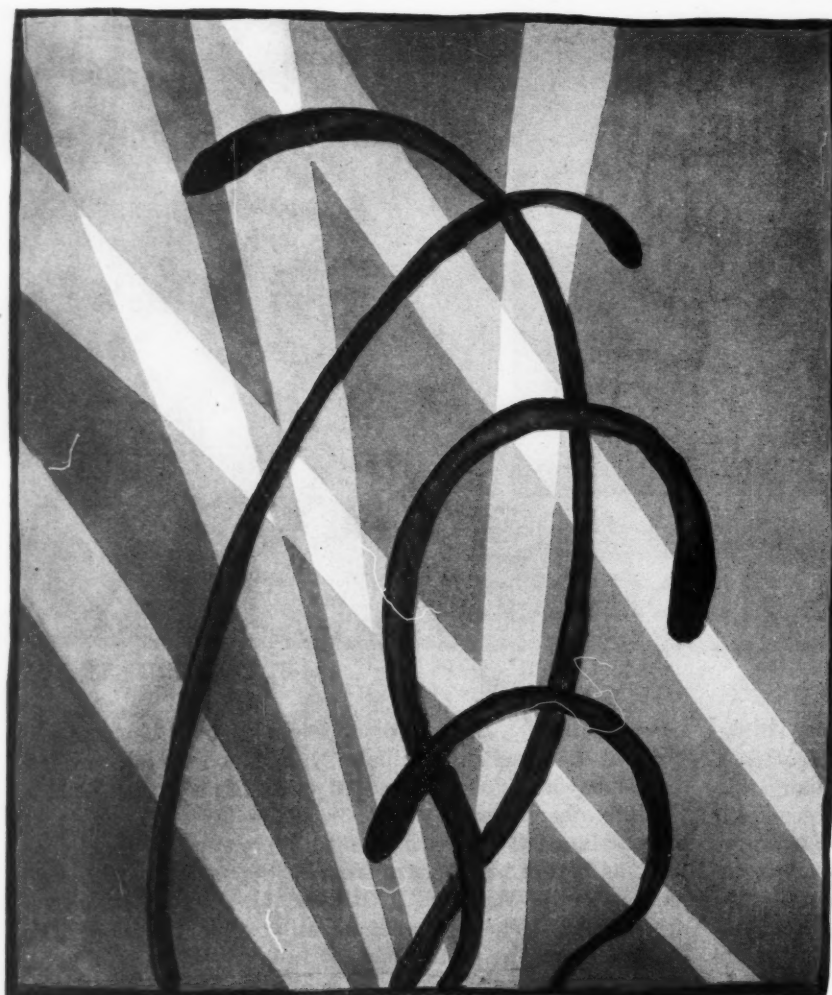
Expressed by an intelligent though spontaneously creative use of line. All designs on these two pages were done in Art Institute of Seattle under the direction of Charlotte Bisazza



Above--Expressions of aspiration

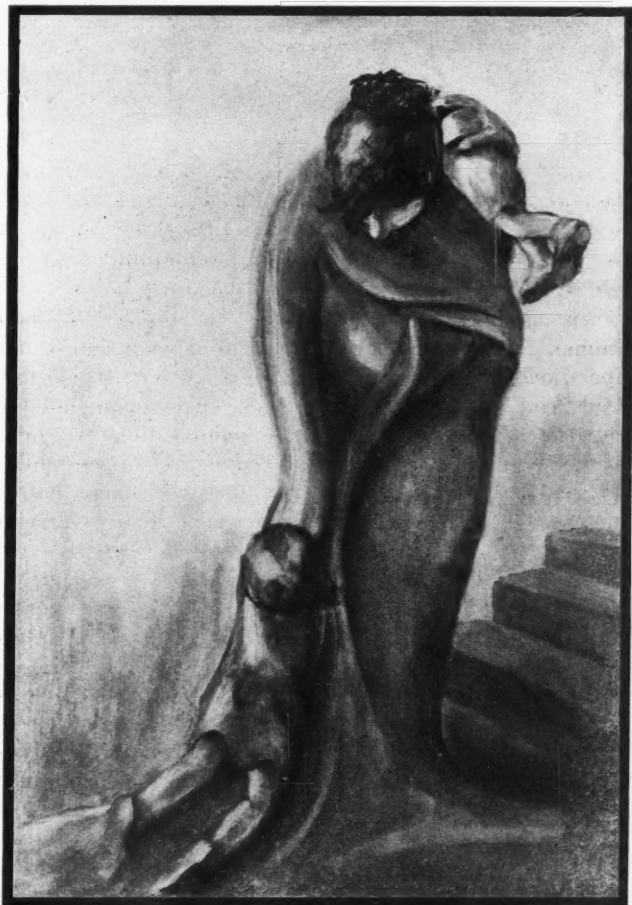
Below--Sorrow

Left--Fireworks



TWO MOTHERS ■ ■

Interpreted in two entirely different ways. The fierceness of primitive motherhood at the right is a strong contrast to the gentle qualities shown in the mother below so well expressed in its sculptural form



places of sacred, historical and traditional lore in their country. What better means of education and strongly-welded patriotism than this? Of incomparable value, too, is this most intimate love of beauty contacted as part of the spiritual food and growth of the child. People are beginning to realize that there is more value and character building through joyous self-expression by actual participation than in being merely the passive spectator. One notices everywhere the growing interest in golf and tennis where the individual participates. "Play and art are essentially one; beauty lives in each . . . Artificial though they are; an outlet for the cramped human spirit they furnish."

The Art Institute of Seattle had a similar idea in mind in carrying on the art instruction for children in a six weeks summer course. Far better than the school-room, the atmosphere of the place stimulated beauty through self-expression. Surrounded by the dignity and beauty of art objects, among which the superb Fuller collection of Ori-



ental Art is outstanding; and sketching these most interesting antiques the young people re-discovered for themselves something of the wisdom that those ancient craftsmen, sculptors, and sages had left as a heritage. They came to love the majesty of rhythm, came to feel beauty of exquisite line and splendid proportions, simply, but with a new and powerful force. With this initiation to beauty, this treasure that they sought became their own. "I am a part of all I have met." While the purpose of the Institute's work was primarily to provide an experimental laboratory or creative studio where groups of young people of kindred tastes could try out themes and techniques under helpful direction to their heart's content, at the same time the child was not left in the dark as to fundamental procedure. Landscape, figure, portrait, and imaginative compositions were developed. There was a definite "hands off" as to stylization or treatment. Some children worked powerfully and boldly and others with a feeling for the delicate and exquisite, some decoratively and some realistically. Whatever the ultimate technique or result, the beginning was with a definite abstract feeling of design, the more abstract the better, for that denoted an intellectual organization.

Moreover, the primary idea was to develop, or allow to grow, latent originality by getting a foment of interesting thoughts moving so that there was not only an emotional outlet released but an interesting expression of personality developed in a valuable and highly character-building way. Above all, the child must ever feel his expression of personality is as valuable to him as that of the great artist to himself. However, it is the "start" which is so difficult for the young; the method of procedure comes more or less instinctively according to various temperaments. Over and over children say in distress, "I know so well what I want to say but I can't seem to say it the way I want



TENNIS

to!" Providing them a tool or method for translating these big ideas one opens pent up flood-gates through which begins to flow a volume of dynamic power. This not only surprises and delights the young incumbent artist with his own newly liberated soul, but amazes the observer, also, with the depth of thought involved in the child's creative effort. However crude the beginner's tools or technique may be, the idea expressed may be of arresting interest, none the less.

Even with the very young the fascination of the intellectual stimulus is highly important as is joy in the search for the accurate though illusive and exquisite beauty of the flow and kind of line,—its spiritual and imaginative content as well as emotional reaction. Color and form also have their particular significance as is shown in the accompanying illustrations.

A simple, playful beginning as in an imaginative, intellectual game helps. It simplifies everything. It at once forces into notice the strength of rhythm of line,—dark, light spacial forms and the power of the idea! The child sees if the plan is strong enough, just as a building must have a plan. He sees if the value is sufficient to go on building a more complete or intricate composition.

The start for the uninitiated may be a humorous but dramatic idea as "Cat after a Mouse," in pure abstract line-rhythm. Even a very young child will enjoy and grasp the idea and a discussion of the psychology of line in its

many and varied expressions is certain to lead to further experiments. The joyous, sad, humorous and all other emotional reactions are steeped in interest for the active child. Simple expedients such as the imagination employed in conveying an idea by simple abstract lines helps.

Then, again, compositions such as "Tears" in small thumbnail compositions may be used to develop into a like composition of "Sorrow", taking more time. No two out of hundreds need be alike. "Many men of many minds," is the idea. "Mother" as an abstract composition was somewhat overwhelming. Most young people are so emotionally impressed with idealization of their own particular mother that to search out the intellectual and emotional composite of many mothers was more difficult than may seem possible.

It is tremendously interesting to note the pride of originality that each child takes in his own idea not to mention the poise and character building. It is stimulating to see the depth and force of thought expressed with the spontaneity of the young interpretation. We pompous, solemn elders have ingrown fear complexes that fence about and hedge in the young souls with our dull repressions. We fear to let them go whereas their very joyous fearlessness, unless hindered, gives them wings of flame and beauty to soar beyond our adult dreams. Age is no proof of ability. The olden days were full of heroic examples: the modern age re-proves it. Better to keep in mind some magic words, "Know thyself!" Know no fear! Remember Lindbergh.

Figures sketched from life by pupils of Charlotte Bisazza



